OE FORM 6000, 2/69

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION

ERIC REPORT RESUME

ERIC ACC. NO.	CH ACC. NO.	P.A.	PUBL. DATE	ISSUE
ED 034 096	AA 000 456	64	66	RIEAPR70

IS DOCUMENT COPYRIGHTED? YES [X] NO [ ]
ERIC REPRODUCTION RELEASE? YES [X] NO [ ]
LEVEL OF AVAILABILITY I [X] II [ ] III [ ]

AUTHOR
Williamson, Sharon; Green, Ruth

TITLE
Teacher's Guide to Medieval People, a Dramatic Study: The MATCH Box Project; Prototype Edition.

SOURCE CODE	INSTITUTION (SOURCE)
MGG14325	

SP. AG. CODE	SPONSORING AGENCY
RMQ66004	

EDRS PRICE	CONTRACT NO.	GRANT NO.
0.25;2.30	OEC-4-16-019	

REPORT NO.	BUREAU NO.
	BR-5-0710

AVAILABILITY

JOURNAL CITATION

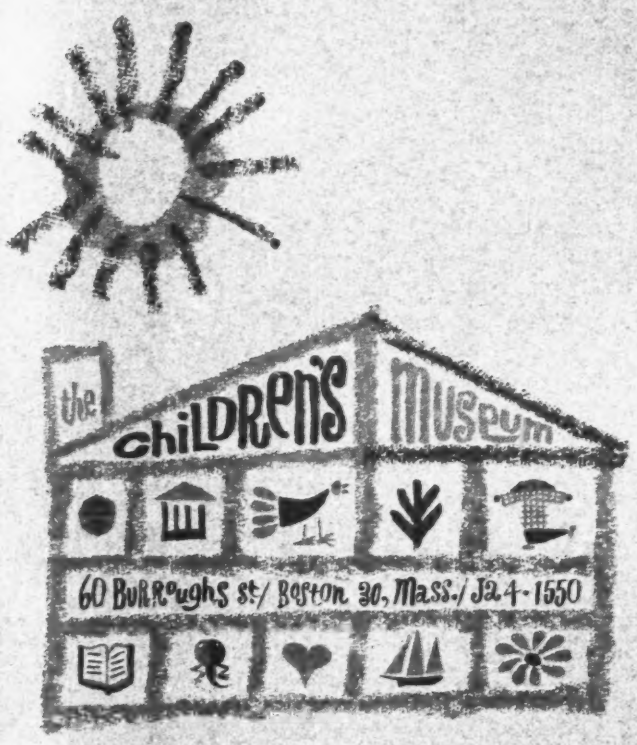
DESCRIPTIVE NOTE 44p.; Appendix to Kresse, Frederick H.; Materials and Activities for Teachers and Children: A Project to Develop and Evaluate Multi-Media Kits for Elementary Schools

DESCRIPTORS
Acting; *Activity Units; Creative Activities; *Cultural Awareness; Culture; Drama; Economics; Enrichment Activities; *Instructional Materials; Learning; *Medieval History; Religion; *Role Playing; Social Characteristics

IDENTIFIERS
*Materials and Activities for Teachers and Children; MATCH Boxes

ABSTRACT
The Materials and Activities for Teachers and Children (MATCH Box) project was developed in 1965 to provide for the relatively intensive treatment of a subject over two weeks through materials geared to the elementary school level. Each MATCH Box contains materials, equipment and activities that work together to foster the teaching/learning of specific subjects. MEDIEVAL PEOPLE covers the activities and social relationships of eight characters living in a French medieval manor, St. Aliquis. Through records and films the students study the lives of these people, then assume the roles of the characters in scenes of their own creation. There are costumes, props and Character Books to aid the student. In role-playing the character students learn about the economic, religious, and cultural aspects of a typical French Medieval Manor, as well as the values and attitudes which characterized the era. At the end of the unit the students present a series of skits which demonstrates their new-found understanding of the subject matter and provides a fulfilling termination to the project. (SH)

GPO 870-390



MEDIEVAL PEOPLE

THE MATCH BOX PROJECT

Materials and Activities for Teachers and CHildren

The material in this publication was prepared under a contract with the United States Office of Education as authorized under Title VII, Part B, of the National Defense Education Act, 1958.

MEDIEVAL PEOPLE

A DRAMATIC STUDY

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

Teacher's Guide
Prototype Edition
Grades 5 & 6

by
Sharon Williamson
Ruth Green

© Copyright by
HATCH Box Project
The Children's Museum

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY The Children's Museum
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

Table Of Contents

Medieval People: A Dramatic Study

A DRAMATIC STUDY

ST. ALIQUIS, 1250

Materials

Activities

THE APPROACH

THE LESSONS

ST. ALIQUIS: FIRST GLIMPSES
POSSESSIONS AND PEOPLE
ANYDAY, 1250
THE BOAR HUNT
THE POACHING
MANOR COURT
A TRIAL
THE VERDICT

Follow-Through

FIELD TRIPS
FILMS
BOOKS

Acknowledgements

ABOUT MATCH Boxes

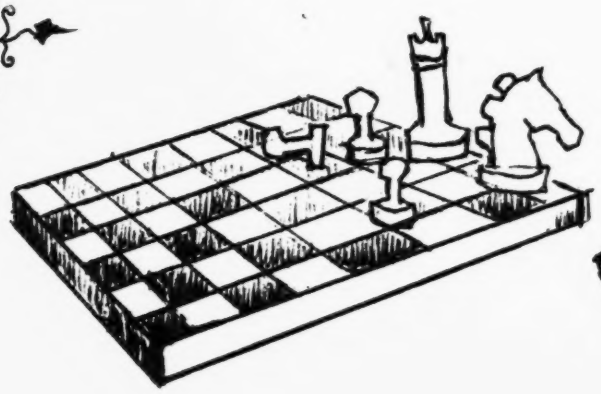
Medieval People: a Dramatic Study

The people of history are often brought vividly to life in drama. Shakespeare's history plays, Shaw's St. Joan, and Brecht's Galileo are good proof of this phenomenon. These plays are interesting and enjoyable because they dramatize the human side of history. But all too often in our classrooms people of history are put aside in order to study institutions, wars, or the development of a political system.

In this MATCH Box, Medieval People, the people living on a fictional but specific French medieval manor, St. Aliquis (AL I KEE), are brought to life by drama. First, the students are eyewitnesses to episodes from the lives of these people. Then they assume the roles of the characters in scenes of their own creation. There are costumes, props, Character Books, and a filmstrip to aid the students. As they get to know several specific people of the manor in order to portray them in increasingly complex scenes, they also learn about the economic, religious, and cultural aspects of a typical French Medieval manor.

The students get to know the people of St. Aliquis through a sequence of lessons that resembles the process we all go through in getting to know someone. At first one sees only the superficial things: what he looks like, how the person dresses, how he holds his coffee cup, and how he acts in ordinary situations. The first meeting may not reveal what his job or his hobbies are, but in time these things also emerge. Perhaps then you see him in a variety of unusual situations and are able to learn much about him by watching his reactions. Eventually you might even be able to perceive his values and attitudes. If you reach this degree of knowledge about the

Lady Elinor

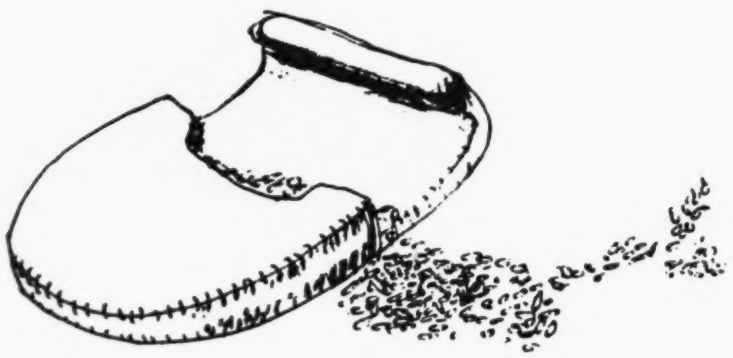


Jacques

person, some of the first things you noticed about him will become less puzzling because you will understand him better.

In the same way, the students find out more each day about the eight people they are studying: Baron William, Lady Elinor, the Bailiff Louis, Priest Gregoire, Minstrel Martin, and three members of the family of Jacques the Humble. The students also learn how to work in groups and how to discuss something critically, and they enjoy themselves while they learn. They do not have to be good actors in order to present their skits, nor do you have to be an experienced director: the emphasis is upon the learning value of creating, rehearsing, and presenting dramatic scenes, not upon excellent performances.

Today we live in a relatively humane, democratic, urban, and interconnected society, guided by science rather than superstition. In some ways the Middle Ages are puzzling to us: they were cruel and hard times, life was mainly agricultural and rural, communities were isolated, people were very religious and the structure of society was authoritarian. As a result of getting to know the ordinary people of a medieval village, your students may develop a greater understanding of and tolerance for what at first seemed to be a strange people.



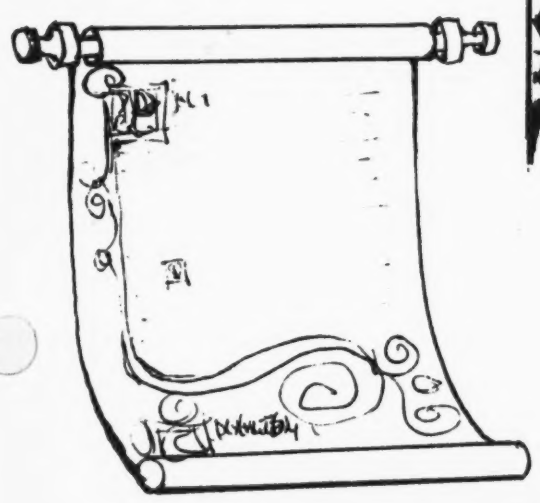
St. Aliquis 1250

Father Gregoire

St. Aliquis lies in a rural, agriculturally rich area in northwestern France. To the west, east, and south of the fields and village, the rich hunting forests fade into impenetrable wilderness. The small stream flowing through the land provides an important supply of water and power for the community. On a higher group of hills to the north, dominating all is the manor house of Baron William and Lady Elinor.

Of the 200 inhabitants of the manor community, the largest group is made up of peasants and craftsmen whose every effort is bent to the successful production of the basic needs: food, shelter, and clothing. The Church has a small parish here, managed by the priest, Father Gregoire (GREG WAR). Although he is from peasant stock, his office as a churchman gives him an essential and powerful position in St. Aliquis.

Only a few struggling pilgrims and minstrels make their way through the wilderness to St. Aliquis annually, and no one ever leaves except for Sir William and Lady Elinor. When they are away, an important official, the Bailiff Louis (LEW EE) manages the Estate. The Bailiff, the nobles, and the priest are not farmers, so they must depend upon Jacques the Humble and his peasant neighbors for the staples of life. In return the nobles provide protection against wars and raids; and the priest, wielding the carrot of heaven and the stick of hell, prevents moral chaos. This is not a contract between peoples of equal influence or social class but a rigid system of relationships between members of different classes. No one questions this inequality and formality. It is the custom, and it is supported by the Church. The skills and weapons of a warrior could make Sir William into a despot, but his powers are limited by his dependence upon the peasants, the



Church, and by the law, such as it is.

If the community is to survive, every one of the 200 inhabitants of St. Aliquis must perform his particular job well. Often the peasants fail seriously enough so that a case has to be brought before the court. When the Baron neglects his job, the peasants can only complain among themselves, or resist passively. In desperate times Marie, Jean or Jacques know that they can go to the Church and Father Gregoire for relief. Freedom is an unknown word, justice is crude, and for everyone, existence is a constant struggle against nature, man, and the devil. The Arts and the cultivation of manners are not neglected. The Minstrel teaches the fine art of music to the noble woman, Lady Elinor. Not only does she provide the inspiration for artistic expression and manners, but she is also an advocate of refined ways. Her hunting and riding skills, and her hardiness as a country woman do not excuse her from developing taste, grace, and domestic skills and manners.

Since 1100 A.D. St. Aliquis has been a thriving and successful community for its time. When you arrive, you shall see both the ordinary and the extraordinary events of the day. If you were to visit other manorial communities, the names and the personalities would change, but much of the general fabric of life would be the same. Typical but also unique, St. Aliquis, is a community of people who have carved out a living in a way similar to, yet distinctly different from other medieval communities.

The Materials

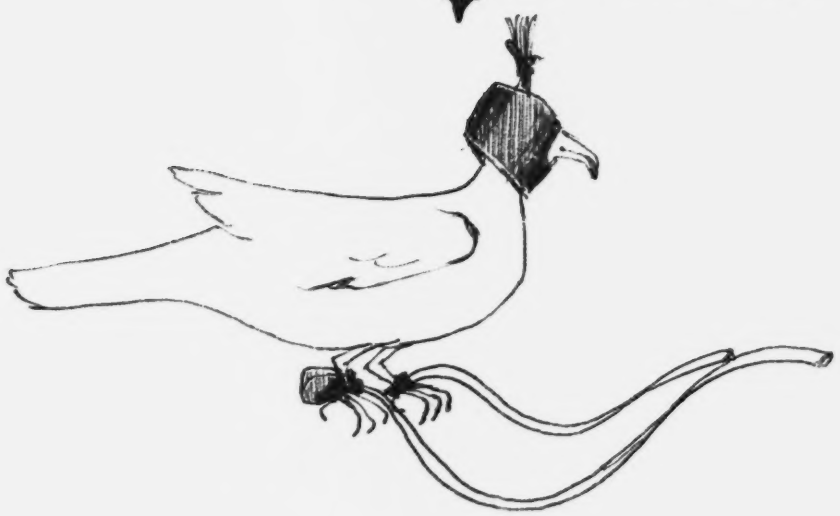
Sir William

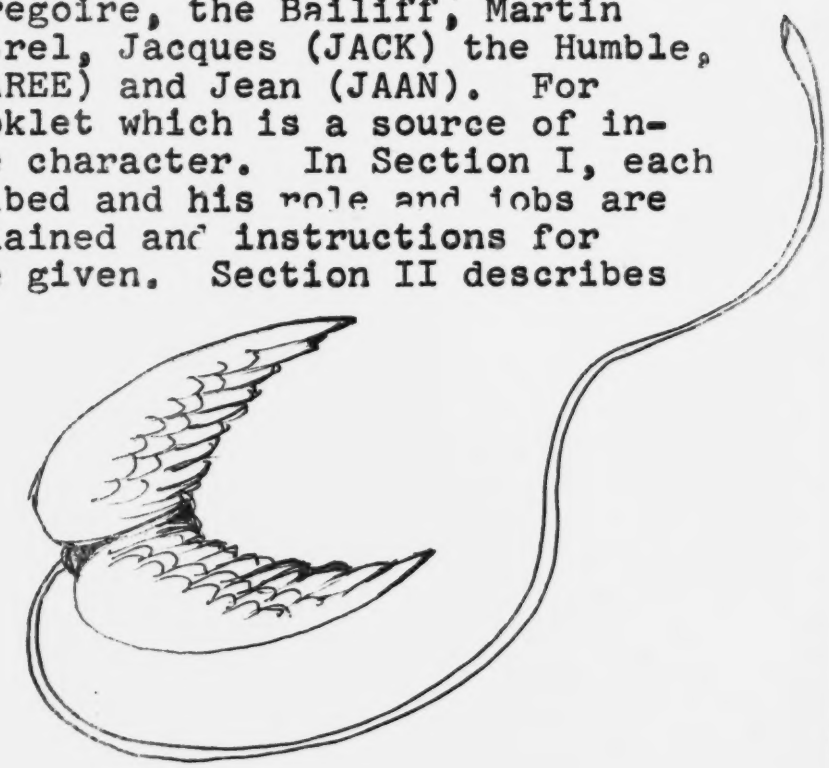
The media in the Medieval Box are designed to be used together to enable your class to recreate dramatic scenes from the lives of the St. Aliquis people. The different media support each other. For instance, the same characters introduced in the filmstrip are represented by the Character Books and can be heard in the recorded plays. Similarly the sport of falconry is mentioned in the filmstrip and the students manipulate the real equipment used by falconers. They also hear about a noble hunting expedition where falcons are used, and they see the sport depicted in the medieval drawings in the Character Book of Sir William.

This section describes the materials and explains how they are used. Try to have the MATCH Box and a record player available as you read about them.

Character Books

You and your class will learn about eight main characters from St. Aliquis. They are: Sir William, Lady Elinor, Father Gregoire, the Bailiff, Martin the Minstrel, Jacques (JACK) the Humble, Marie (MAREE) and Jean (JAAN). For each there is a booklet which is a source of information about the character. In Section I, each character is described and his role and jobs are enumerated and explained and instructions for using his props are given. Section II describes





Marie

his role in the dramatic scenes from the record. It also includes an explanation of the manor court. There is a brief character sketch in the beginning.

The students return to these books time and time again as the characters are developed and the scenes are planned. The books, then, contain both dramatic and descriptive information which will help the students to understand the characters and how to play their parts. In order to maintain the richness of medieval language, we have left certain words in the Character Books which are explained by a glossary.

Costumes

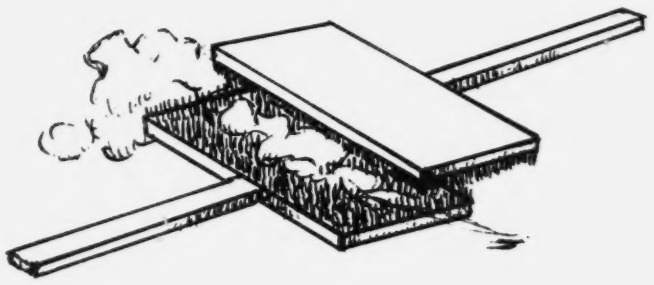
There is one costume included for each of the main characters and some extra hoods and hats for the supporting cast.

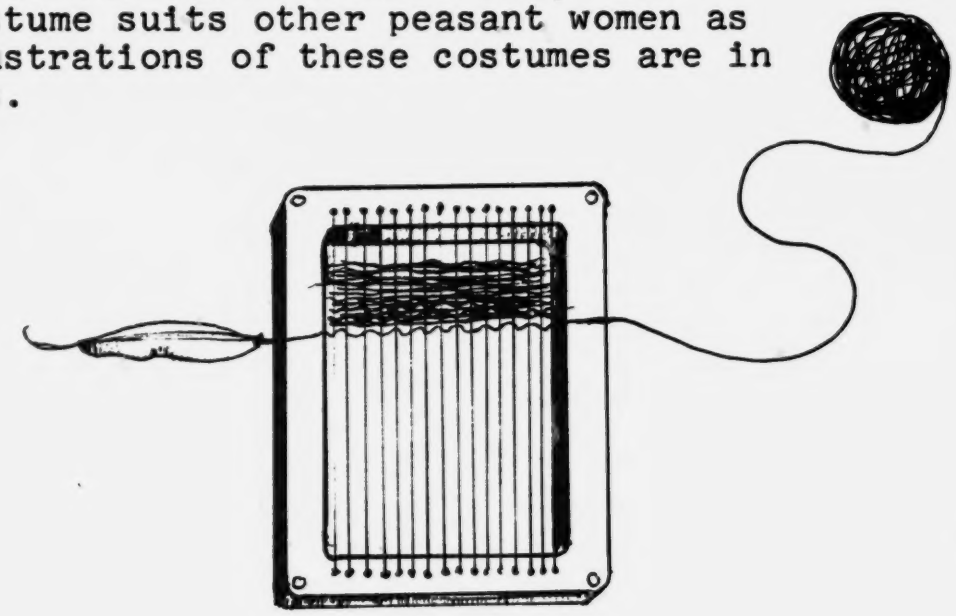
--to provide a visual image of the characters

--to facilitate becoming a character in the play

--to see how the clothes were worn and how they felt.

Each costume can be used for several different characters of the same social class, i.e. Marie's costume suits other peasant women as well. Illustrations of these costumes are in the margins.





Props

Props serve a dual purpose. They tell what the characters do and something about medieval life. They are also used as props in the scenes your class will put on. The props are listed with the characters below. They are also pictured with the costumes in the margins.

Sir William

--chain mail glove to represent the armor he wore in battle
--falconry equipment with which he hunted

Lady Elinor

--chess set, a game she and other nobles played
--mirror back given to her as a token of affection

Father Gregoire

--candle and prayer book to represent his priestly duties
--parchment and pen to represent his scholarly skills

Bailiff Louis

--parchment and pen to record court proceedings and manor accounts
--coins and moneybag to represent his role as rent collector

Minstrel Martin

--psaltery, the musical instrument upon which he strums to accompany his stories and songs.

--wool and wool carders, simple loom
--ingredients for a simple dye

Marie

--seed pouch, barley and wheat seeds to represent his role as a farmer

Jacques

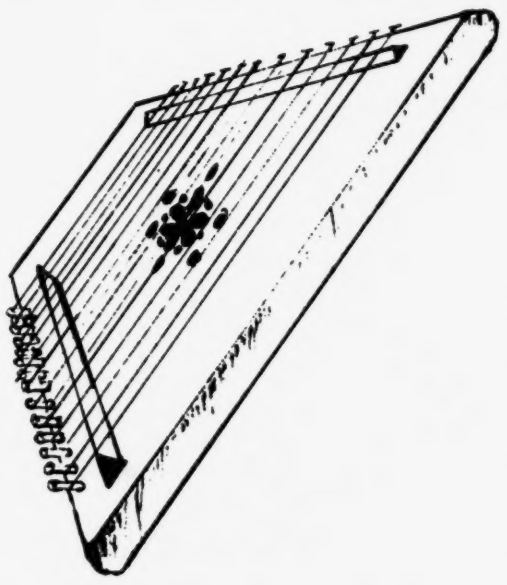
Minstrel

Filmstrip

This series of pictures is divided into 2 parts and takes 25 minutes. It is accompanied by the minstrel's voice on Bands I,II of the record and it introduces the setting of St. Aliquis. The photographs were taken in and around Boston, at appropriate places. They attempt to set a mood; to give a feeling for the setting, rather than to describe it objectively. Before showing it to your class you should try it through once.

Recording

In the Box there is an L.P. record. It includes the introduction to St. Aliquis which accompanies the filmstrip; various scenes involving the characters; and a minstrel's tale of knightly valor. The scenes give information about characters and establish epi-



sodes for the students to reenact. A synopsis of each section of the record can be found on the record cover.

Bailiff Louis

Books

The following books are included in the Box. They give background information about aspects of manorial living, which are represented in the other media but need further description. They also include information beyond the scope of this MATCH Box which might interest the children, but which is not essential to the creation of their play.

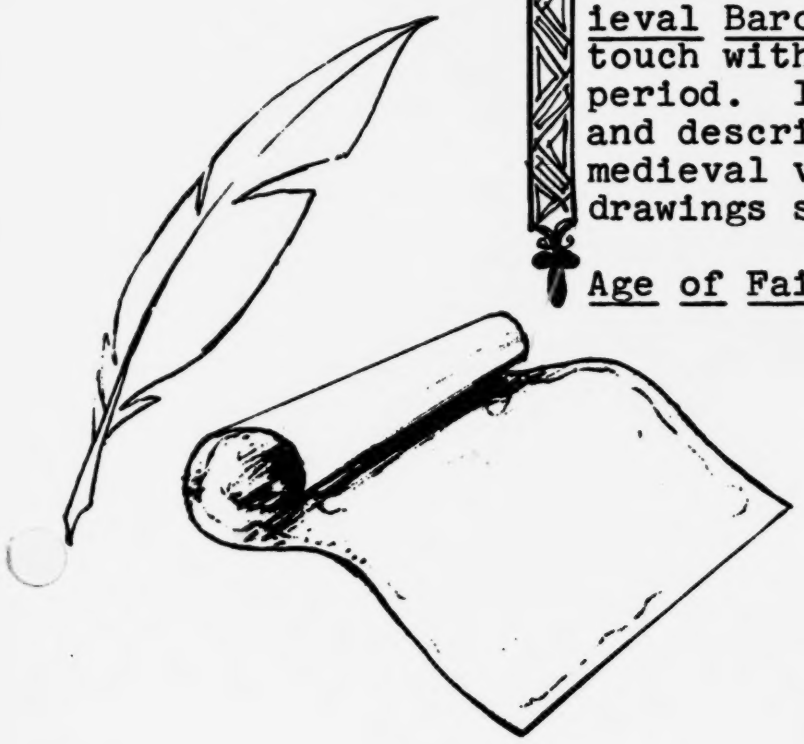
Life on a Medieval Barony by William S. Davis

This book gives a general view of life upon one fictional manor, St. Aliquis and good specific information about the life of the nobles. It captures much flavor of the times, except that it avoids commenting upon the great boredom and restlessness which characterized the daily life of the nobles. References are made to this book in the Character Books so that any student who wants to pursue a topic can come directly to this book.

Medieval Village by M.E. Reeves

This book is similar in style to Life on a Medieval Barony, as it puts the reader directly in touch with the times and places of the medieval period. It focuses upon the life of the peasants, and describes, in a simple way, the life of a medieval village. It contains many marvelous line drawings showing the labors of the peasants.

Age of Faith by Anne Fremantle



These books deal with the exterior of manorial life: the daily and ordinary, typical events, and types of people. They supplement the more dramatic pieces of information in the Box nicely. Because drama naturally deals with the extra-ordinary events occuring in the lives of people, it leaves gaps in information which can be filled with these reference books, when the Character Books are not sufficient.

Jean

The Activities

There are eight lessons which are divided into three sets. A reading of the first page of each set will give you an overview of the approach. The first three lessons deal with the setting and the daily lives of the people of St. Aliquis. For the next two days, the students focus upon the eight characters and learn more about them by listening to them in recorded scenes and reenacting these scenes. The final three days are spent creating, rehearsing, and presenting final scenes involving these characters.

If the goal of learning about people through role playing is clear from the outset, the students will be motivated to study the characters and what happens to them. Role playing may not be a familiar approach, and the class will need your direction and advice. The class spends much of the time working and planning in groups with you advising and directing them. Some time is spent sharing the learning with the class as a whole, some spent studying individually. Opportunities for you and the class to keep track of their progress are built into this unit in the form of critique sessions. Finally, these activities are designed to give students of many levels a chance to participate.

The First Three Days

In the first three days, the students will become familiar with the setting and the people of St. Aliquis. They first see a filmstrip which creates a sense of the setting. They learn that they will be putting on skits and scenes and playing the parts of St. Aliquis people. A study of the possessions of each character and how to use them helps the students to envision the role of that character in the community, his job and his relationship to others. Finally the students present short skits, playing the parts of the characters, while they demonstrate the use of their possessions or props. Remember that these skits are only a beginning and characterization will be imperfect. The students will probably identify the characters with people who play similar roles in their own lives like the landlord, the local priest, the boy, Jean, and the elegant lady. There will be opportunities later to refine these characterizations. In general the goal of these first days is to introduce your class to the setting, the characters and their props and the skill of planning and presenting skits.

St. Aliquis First Glimpses

FROM THE BOX:

Filmstrip
Record, Band I
Script
Minstrel Costume
Psaltery
Character Books
(except Jean's)

Today the class:

- takes a Filmstrip trip back into the 13th century manor, St. Aliquis, with Martin Rondel, the Minstrel.
- becomes acquainted with the different people that live on the manor.
- learns that it will be planning and putting on short scenes in order to study Medieval manor life.

At the outset, it is important for the whole class to know that during the next few weeks, they will be learning about the people living on a fictional manor, St. Aliquis, by putting on dramatic scenes.

You can use the filmstrip to introduce them to St. Aliquis. Show the filmstrip as you play Bands I,II of the record. Refer to the script. It will tell you when to go on to the next frame. Try not to stop for questions during the filmstrip because it will break the mood.

To focus the discussion upon the minstrel, you can use the following kinds of questions: What is Martin Rondel like? Where is he going? Is he happy to be arriving here? Why? Who did he meet on his walk through St. Aliquis? Where did he stop first? Why? (church, to offer thanks for a safe journey) What is his job? Ask someone, (an extrovert would be best) to try on the minstrel's costume and to hold the psaltery. Next ask him to act out an episode from the filmstrip, then ask the class to guess what it is. Some ideas for this task:

FROM THE CLASSROOM:

Record Player
Filmstrip Projector
Screen

minstrel entering the church

minstrel greeting Jacques The Humble
after a long absence

minstrel paying toll at the bridge

Try to start with episodes requiring only one person. However, the "actor" can pick students to play other characters if he chooses an episode involving more than one person. The rest of the class should be encouraged to speak up if they think the character is not portrayed correctly. You can show them how, by offering some comments yourself. Give others a chance to act out an episode if there is time.

Before ending, have the class list as many of the characters as they can remember from the filmstrip. Then pass out the Character Books, one to each member of the class. Make sure that the books belonging to all seven,

Sir William
Lady Elinor
Martin Rondel
Bailiff Louis
Jacques
Marie
Father Gregoire

are distributed fairly evenly around the class. While passing the books out, keep in mind that students receiving books of the same character will form into groups tomorrow.

or Homework or Free Time

Read the introduction to Character Book, and glance over the various sections. Look closely at the psaltery and costume.

FROM THE BOX:

Character Books
(except Jean's)
Objects

People And Possessions

Today the class:
- learns about the objects from the Box.
- divides into character groups to plan a short scene using objects in order to practice role playing and to learn about the position their character holds in St. Aliquis.

Hold up different objects one by one and have the students find pictures of them being used in their Character Books. Start with familiar objects like the quill pen and chess set. When the object is found, have the student identify where it is by naming the book and page number. An object may be found in more than one Book, so ask the others who also find it to raise their hands. You can encourage a few guesses as to how it is used, but hold off lengthy discussions at this point by telling them that they will find out more about these objects tomorrow from each other's skits.

Divide the class into groups, one for each character; and tell them they will plan skits for tomorrow. The skits will try to show how their characters use these objects in their daily lives. The skit will:

- Be made up of pantomime, with some spontaneous dialogue
- Be under 3 minutes in length
- Contain information gleaned from studying the Character Books, especially Section I
- Be based upon pictures in the Character Books.

FROM THE CLASSROOM:

Ink
2 Stones for
Grinding Wheat

representative of each group can collect the proper objects for their skit. The objects associated with each character are listed in Section II of this guide.

Devote the rest of the period to planning the skit. When the groups are settled and working, circulate among them and see what they are doing, helping them to find out about the objects and to plan their skits. By the end of the class, you should have a written plan of what each group plans to do. These plans can be used tomorrow in organizing the presentations.

FROM THE BOX:

Objects
Character Books

Anyday, 1250

Today the class:
- puts on a series of short skits
- becomes familiar with a method of criticizing each other's skits, which they will use throughout the two weeks

At the beginning of the period, the groups which were organized yesterday should have five minutes to assemble their props and get ready so that the skits can follow each other closely.

Before beginning the skits mention that the job of the audience is to criticize the performance. The children should be asking themselves as they watch:

- -Does the character seem true or right to me?
- -What could the actors do to improve their performances?
- -Do I know more about the character now than I did before I saw the skit?

The students should back up what they say. They can use the Character Books for references, so make them available.

The rest of the class time should be devoted to the 7 presentations with follow-up criticism. In the discussions following each skit, you may only have time to deal with some of the questions mentioned above. It is more important to allow enough time for everyone to perform. As this is the first real performance for the students, you will probably want to encourage them with some

FROM THE CLASSROOM:

Ink
Matches for the candle
2 stones for grinding wheat

positive criticism first. If a group has chosen to act out a picture in their book, the other students can try to guess which one it is. At the end of the period you can ask the students to identify the members of the community, they have heard about and how they contribute to its livelihood.

or Optional Homework;
Students choose to be characters and write "Why I am important to the community of St. Aliquis."

The Next Few Days

On the next few days, the students find out about a particular exciting episode in the history of St. Aliquis: someone has been committing a terrible crime and the offender must be found and punished. The same characters now appear in recorded scenes, in which the story unfolds. The students plan reenactments of these scenes, and in doing so, learn more about the roles, attitudes and personalities of the people. Critiques in which the students draw on information from Character Books and the recorded scenes follow the presentations. The students also construct and act out conversations between various characters. By the end of this phase, they have had more role playing experience, have become more thoroughly acquainted with the people, and are ready to create, rehearse and present their own ending to the story.

FROM THE BOX:

The Boar Hunt

Record: Act I
Costumes: Marie, Sir William, Lady Elinor Minstrel, Jean, and Jacques
Peasant Props: carders, wool, and grain pouch.
Lord and Lady: hunting equipment
Psaltery

Today your class:
- hears the first act of the play where they find out more about the eight characters.
- divides into "actor-audience" groups to reenact scenes from Act I.

Play Act I for the class. It is the first of two episodes centering around a peasant boy named Jean.
Guide questions for listening:
How many of the characters do you recognize?
Are there any new ones? What happens? How does Jean's family feel about the Baron's visit? How do they act? (Rebellious or polite?) After the class has discussed the questions briefly and everyone knows what has happened to the characters, divide the students into 3 or 4 large groups depending upon the size of your class. Each group will include an audience and performers. Like a travelling troupe, each will try to reenact a scene from Act I.
Every group:
--should have a leader
--should pick one scene and try to act it out for the members of their group.
--should have a set of Character Books
-Sir William
-Lady Elinor
-Jacques
-Marie
-Minstrel
-Jean
and refer to Section II to help

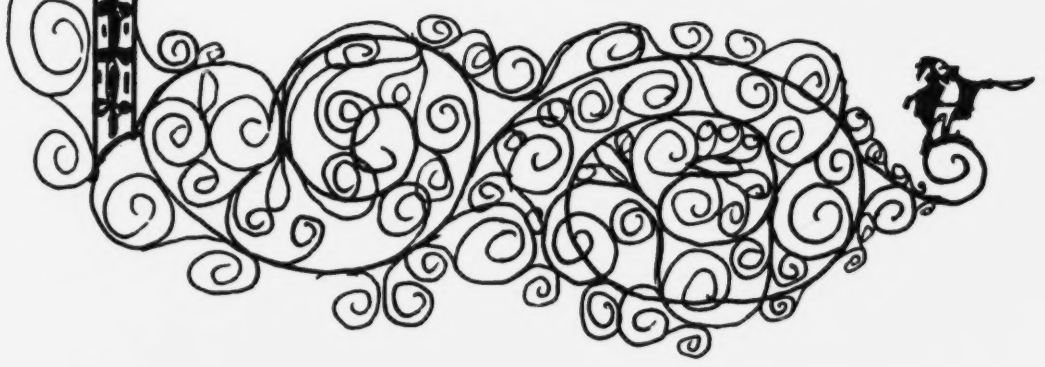
FROM THE CLASSROOM:

Record player

them plan
--should know that within the group some students start out as performers, others as "audience", and then they switch places
--will have to share the costumes and props with the other groups.

After each group assembles in their own corner of the room, you can join the audience in each one for about 10 minutes. As an advisor you can see that the actors are occasionally replaced by students who have ideas about how to play the characters better. Make sure the leader knows that his job is to direct the planning of the skit and to see that everyone gets a chance to try acting a part. You can help members of each group direct their criticisms to whether or or not the characters seem accurate and the action seems logical. You can also help the students by giving as much honest encouragement as possible.

A few minutes before the end of the period ask the whole class to predict what could happen next to Jean.



FROM THE BOX:

--Record: Act II
--Character Books
--All costumes

The Poaching

Today your class:

hears what happens next to Jean Act II: The Poaching. writes short conversations between characters and puts on quick versions of these dialogues, and meets a new character, Father Gregoire.

Listen to Act II and discuss it. Pass out the Character Books, allowing the students to have some choice of which one they receive. Play Act II for the class. Afterwards, discuss briefly the events which took place. Focus on the priest during part of this discussion because he is a new character: What sort of person is he? What does he do on the manor?

Next set up the writing problem: (1-2 pages). There will be a choice. A small group of students can make up a conversation between two or three characters, showing the characters' reactions to the crime and the fact that the hayward Gautier is the accused. Or, choosing to be one character, an individual can write an alibi to account for his activities on the day the crime was committed. Of course, only possible suspects would write this-- that is, everyone except the priest and the nobles. Here are some ideas for possible conversations: Father Grégoire and Sir William, Father Gregoire and the Bailiff, the Lord and the Lady.

Explain that the groups will have a chance to put on their scene and some individuals may read their alibis in the last 15 minutes of the class if they want. Make the record and phonograph available so some can listen to the scene again if they need to. The students who will work in groups should now combine with a partner or two in order to work on the conversation. They should refer to all sections of the Character Book for information, especially Section II. As they work you should visit each group.

FROM THE CLASSROOM:

--Record player
--Paper and pencil

--if they can't think of what to write, try to get them thinking about how the characters feel about the crime.
--if they begin to write too quickly, get them to think first about what each character would say.
--if they can't seem to get going as a group--let them each try writing an alibi, a personal diary page, or a page in the chronicle about the crime.

If there are groups who want to put on their scenes, for the rest of the class, stop the group work early to provide some time at the end of the period. If you need to take part of the sixth day for this, it would be worthwhile because it is the first time they will have tried to use planned dialogue in their presentations.

The Final Three Days

The final three days are spent planning and presenting scenes to follow those reenacted in the past few days. This process gives the students opportunities to use what they have been learning. They also begin to feel the need to reach out for more information. Much of the detail of the plot and characterization will not be written down, and will be created spontaneously while the students rehearse. The students continue to learn from watching and criticizing each other. On the final day, you and the class put on a presentation and have a chance to see what you have learned. If you tape-record the presentation, you will have a record of events to keep after the Box leaves.

The Final Three Days

The final three days are spent planning and presenting scenes to follow those reenacted in the past few days. This process gives the students opportunities to use what they have been learning. They also begin to feel the need to reach out for more information. Much of the detail of the plot and characterization will not be written down, and will be created spontaneously while the students rehearse. The students continue to learn from watching and criticizing each other. On the final day, you and the class put on a presentation and have a chance to see what you have learned. If you tape-record the presentation, you will have a record of events to keep after the Box leaves.

The Final Three Days

The final three days are spent planning and presenting scenes to follow those reenacted in the past few days. This process gives the students opportunities to use what they have been learning. They also begin to feel the need to reach out for more information. Much of the detail of the plot and characterization will not be written down, and will be created spontaneously while the students rehearse. The students continue to learn from watching and criticizing each other. On the final day, you and the class put on a presentation and have a chance to see what you have learned. If you tape-record the presentation, you will have a record of events to keep after the Box leaves.

FROM THE BOX:

Character Books
Record: They Called Me A Scold
Scenarios

Manor Court

To-day your class
- plans general outlines of final scenes to follow Acts I and II.
- hears a peasant woman tell of the proceedings of a manor court.
- divides into groups to begin to plan 4 or 5 specific scenes of the final act.

Give each person a Character Book. Ask someone to be the minstrel and retell the story up to the end of Act II. Now explain that Jean's father will surely be convicted and punished severely in the court that is to be held if the bailiff, Baron William, and the villagers can't be convinced of his innocence.

Tell the class that the next task is to plan a final act to the play. It should include these scenes:

(1) a reenactment of the crime.
(2) Jean's attempts to get his father cleared.
(3) the court scene, when the cases of both Agnes the Scold and Jacques the Humble are taken up--the verdicts are up to the students.
(4) what happens to Jean after the court scene-- Does he get to go on a hunt or not?

A medieval court is quite different from a modern one, thus, the hardest scene to plan is the court trial scene. To plan this the class as a whole should:

--listen to Agnes the Scold on the record.
--discuss the description of the court on the back cover of the Character Books.

FROM THE CLASSROOM:

Record Player
Chalk and chalk board

who
what happens
where

it is not a written-out script.

Tell them they will rehearse their scenes for each other tomorrow.

FROM THE BOX:

All costumes
All props
Record: How Dieddonné Slew The Terror

Today your class:
- will rehearse their scenes for each other
- will hear a story about Dieudonne, a bold knight

There are two ways to go about letting the groups rehearse their scenes: one can rehearse after another with the other groups criticizing or 2 groups can rehearse and be criticized simultaneously. More can be accomplished by the second method, but it might prove too confusing if there is limited space in the classroom.

Before you begin rehearsing, remind the "audience" that in criticizing they should try to help the actors do a better job. Ask them to pay attention to the feelings, attitudes and reactions of the characters to each other.

--Do the characters seem realistic in the light of what they know?

Ask them to save their comments till the end of each rehearsal and give them a chance then to discuss them. Ask each group to make a list of all props and costumes they will need in order to help them prepare more quickly tomorrow.

About 10 minutes before the end of the class, play the story of Dieudonné, for their enjoyment and relaxation. It shows a side of knightly life that is not dealt with in any of the scenes.

FROM THE CLASSROOM:

Record player
Scissors, scotch tape, paper, crayons
(for creating extra props)

Before tomorrow:
Let the prop and scenery people finish their creations. Invite another class to see the play if you can. This will give the students a new audience to perform for. And spend another day on rehearsing if you have time. You can choose a narrator tomorrow to fill the new audience in on what the story is so far. Ask each group to give you a list of props and costumes they will need to use tomorrow.

FROM THE BOX :

Costumes
Props

The Verdict

-day your class:
puts on the scenes from their play for each other or another class

-day's presentation of the play can be a final version if you have run out of time, but remember it is also a dress rehearsal. The students should still feel they can make up dialogue and action as they go along. They should stick, however, to the main plot outlines and to the decisions made yesterday in rehearsals.

efore the students begin to get ready for the presentation, plan with them the order of the scenes so they know when they will be required to be ready. Explain that you are going to tape them so they will have to speak clearly, and the audience will have to remain as quiet as possible. The tape is fun for the class to listen to afterwards, and helps them to perform better during the play.

Each group presents their scene. Allow about 3-5 minutes between acts for each group to mobilize. During the breaks it is ok for the audience to talk to each ether. They can use this talking time to talk about their own scenes or to comment upon the one they have just seen.

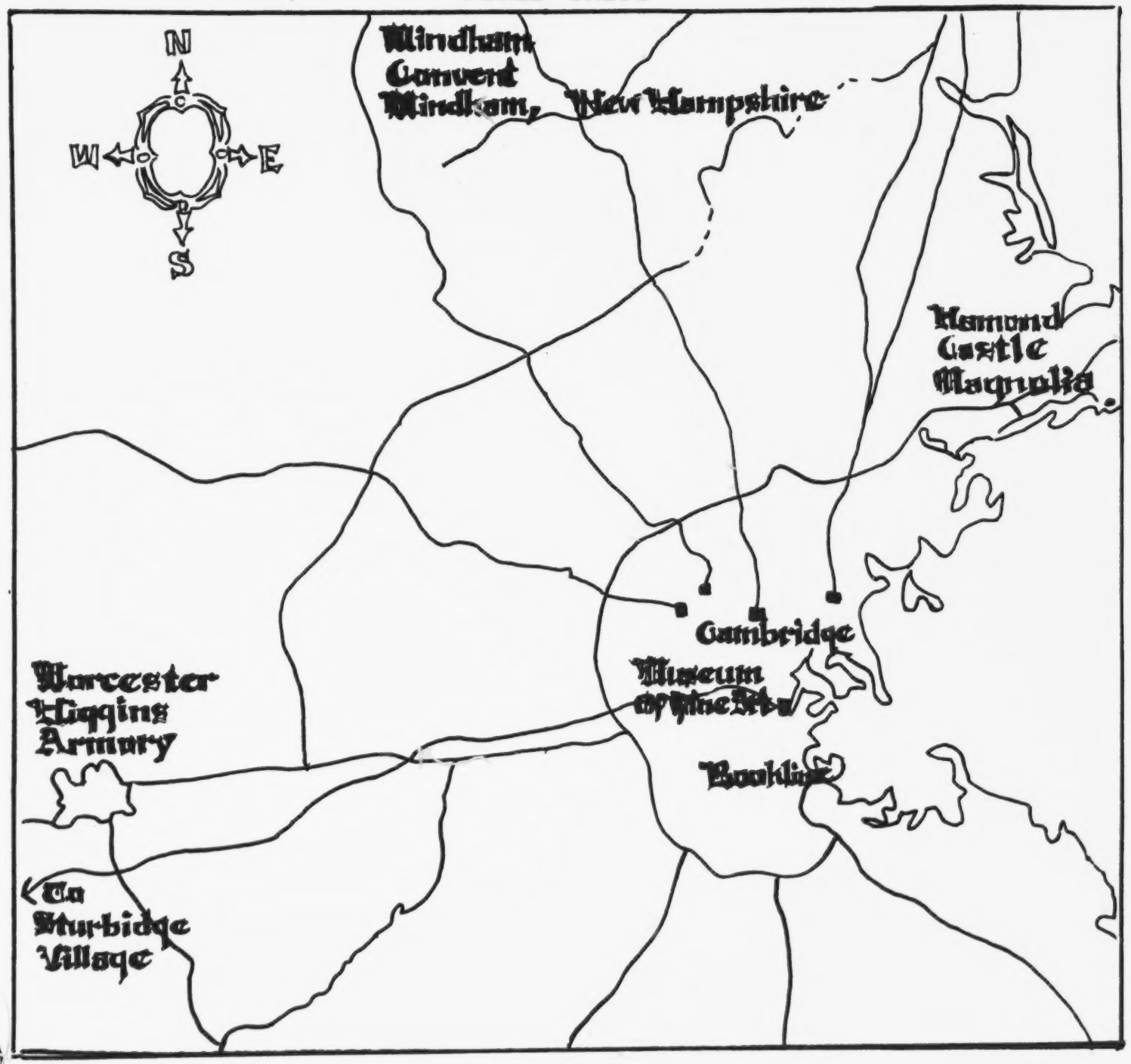
f there is time, play the tape back for them at the end of the class; or if times runs out, you can play it after the box goes.

FROM THE CLASSROOM:

Tape recorder
Tape

Follow Through

FIELD TRIPS



There are several monasteries in the area carrying on a way of life which dates from our period of the Middle Ages. They often welcome visitors. There are monasteries in Cambridge, Brookline, and Worcester.

FILMS

Medieval Manor EBF; Available: Boston University Film Library--Loan.
An excellent film. It gives a picture of manor people which is different from ours.

Medieval Castles United World Films. 221 Park Ave. N.Y. Traces the history of castles, explains why they were built the way they were.

Life in a Medieval Town Coronet. Available: Boston University Film Library.
It shows the relationships of the manor to the town. There are many good shots of the setting and of buildings.

Life in the Middle Ages(filmstrip). Available: Museum Extension Service 80 W. 10 St. N.Y. 18, N.Y. A general view of the 14th C. medieval life through manuscript illustrations.

Medieval Times: The Role of the Church. Coronet. Available: Boston University Film Library.

BOOKS

Duggin, Alfred. Growing Up in 13th Century England. Pantheon Books, 1963.
This book describes England in the 1270's. It provides a very real picture of how this society was geared to warfare. And it brings the people, both nobles and peasants, to life.

Hartman, Gertrude. Medieval Days and Ways. N.Y. Macmillan Co., 1952.

Written in the language of the time, it describes events, romances, and the general life in Europe in the Middle Ages.

Knights of the Crusades. N.Y., American Heritage, 1962

The crusades contributed considerably to the culture and richness of the Middle Ages. The crusaders, bringing back many books and art objects of these cultures brought a new style life to the manors.

Power, Rhoda. We Were There. London, Allen and Unwin Ltd., 1955.

Miss Power tells of both great and incidental events in the lives of medieval people. She uses imaginary eye-witness speakers who speak in the language of today, with a flavor of the past.

Price, Christine. Made in the Middle Ages. Dutton and Sons, 1960.

The inevitable question of, "Who made this?" is answered in this informative and interesting book.

Grove, John. Tales of Chivalry, Dodd Mead & Co. New York 1954.

Tales of love, honor, and loyalty are presented in this volume. There are notes before each story to tell something of the rise and decline of chivalry in many lands.

Mason, Eugene, Aucassin & Nicolette, Dutton & Co. Inc., New York, 1958.

The tales brought together in this volume are drawn from the literature of the Middle Ages, and in many cases were written in France during the 13th century.

Pyle, Howard, Men of Iron, Harper & Bros. New York, 1919.

This is a story of a lord unjustly disgraced for treason. Told against a background of dangerous times of the 14th century, this tale does much to explain chivalry.

Schiller, Barbara The Kitchen Knight, Holt Rinehart &Winston, New York, 1965
In this spirited adaption of an Arthurian legend Barbara Schiller recounts the exciting tale of Gareth of Orkney who comes to King Arthur's court disguised as a common youth, who is made to serve one year as a kitchen scullion before he is allowed to go out on a quest. It will delight all the would-be knights who dream of performing valiant deeds.

Williams Ursala, The Earl's Falconer Wm. Morrow & Co., New York 1961
A young boy keeps a noble's lost falcon although punishment was sure to be the result. The earl however, a true nobleman, tempered justice with mercy. Through the lad's adventures we learn all the details of training and caring for the hawks.

FOR YOU TO READ

Bennett, H. S. Life on the English Manor. London, Cambridge University Press, 1960.
Mr. Bennett gives a complete explanation of the Medieval community, with excellent discussions of the CHurch's role in the society, the structure of relationships within the manor, and the problems of everyday life.

Coggin, Philip The Uses of Drama. Braziller, 1956
Mr. Coggin gives a new perspective on the relationship between drama and education, by tracing its history.

Coulton, G. G. Medieval Village, Manor, and Monastery Harper & Row, New York, 1960
The emphasis in this book is on serfdom, justice in its crude beginnings, and the burdens carried by the multitude of those not born to nobility. This book is written in a critical manner, but it must be read in the light of actual documentary evidence, so that your understanding will not be distorted.

not born to nobility. This is written in a critical manner, but it must be read in the light of actual documentary evidence, so that your understanding will not be distorted.

Siks, Geraldine, Creative Dramatics and Art for Children, Harper & Bros., New York, 1958. An extremely helpful introduction to the use of role playing in the classroom is provided by this book.

We wish to thank and acknowledge the following people, who contributed a variety of talents and much time to creating and producing this MATCH Box.

First, the helpful, energetic, and entertaining members of the development team are to be thanked.

Mr. Seymour Alden, Commonwealth School
Miss Nancy Gordon, Peter Bulkley School
Mr. Richard Merrick, Peter Bulkley School
Mr. Odvar Nordal, Shady Hill School
Mr. Eugene Sullivan, Hastings School
Miss Mary Taylor, Happy Hollow School

Additional advice was generously provided by:

Miss Florence Brooks, Illuminist
Mr. Joseph Grannis, Harvard School of Education.
Mrs. Odvar Nordal, Judge Baker Guidance Center.
Mr. Michael Sand, Educational Services, Inc.
Mr. John Watts, Boston University

Secondly, we wish to thank the teachers who offered us the opportunity to try out the MATCH Box while it was being developed:

Mr. George Guptil, Seaver School, Boston
Miss Phyllis Killman, Jefferson School, Boston
Miss Mary McCarthy, Fenwick School, Boston
Miss Barbara McKay, Devotion School, Brookline
Miss Kathleen Noonan, Fenwick School, Boston

Finally, we wish to thank the many artists and artisans, who wrote, photographed, sewed, built,designed, and created for this MATCH Box.

Miss Sally Aschengrau, College Work Study Program
Mr. Edward Freeman, Psalterist
Miss Jenny Green, College Work Study Program
Mrs. Frederick Kresse, Costumes
Mr. Robert Lehan, Writer
Mr. John McLaughlin, Writer
Mrs. Peter Moskovites, Artist
Mr. William Moss, Psaltery Maker
Mr. Michael Sand, Photographer
Mr. Paul Schmidt, Recording
Mr. William Schroeder, Graphics
Miss Hazel Toon, Costumes
Miss Linda Torto, Costume Design
Mr. Paul Wares, Falconry Equipment

ABOUT THE MATCH BOX PROJECT

In June, 1964, under a contract with the United States Office of Education, we started the MATCH Box Project at the Children's Museum. The term "MATCH" stands for Materials and Activities for Teachers and CHildren. A MATCH Box contains materials, equipment, supplies and activities that work together to foster the teaching/learning of specific subjects at the elementary school level. The Boxes contain a high proportion of real objects and require little or no auxiliary equipment or supplies from the school. In every Box there is a Teacher's Guide which serves to organize and activate the three-way encounter between the materials, the teacher and the children.

MATCH Boxes are designed for the relatively intensive treatment of a subject over two weeks, and can be circulated among teachers through material resource centers, libraries, museums, AV departments.

As the Boxes are being developed, materials and activities are tried out in the schools. Prototypes are then assembled, evaluated in local classrooms, and revised prior to distribution.

The first five MATCH Boxes, completed in September, 1965, were: GROUPING BIRDS (Grades K-2); THE CITY (1-3); THE ALGONQUINS (3,4); SEEDS (3,4); and A HOUSE OF ANCIENT GREECE (5,6).

The Box described in this guide is one of a second "generation" of Boxes completed in September, 1966: HOUSES (Grades 1-3); ANIMAL CAMOUFLAGE (2,3); NETSILIK ESKIMOS (3,4); MUSICAL SOUNDS AND SHAPES (3,4); ROCKS (5,6); JAPANESE FAMILY 1966 (5,6); and MEDIEVAL PEOPLE (5,6).

A third generation of Boxes will be finished in September, 1967.

Though the Boxes are our most tangible product, we use them and the developmental process itself as a method for studying the role that real materials play in teaching and learning, and as a way of seeking principles by which media may be combined to create effective educational systems.

This Box and this guide are prototypes and will be revised. We welcome your comments and criticisms. Please write to the MATCH Box Project, The Children's Museum, 60 Burroughs Street, Boston, Massachusetts 02130.

Fred H. Kresse
Project Director